

# MODERN LANGUAGE NOTES

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A pressing need has long been felt among the professors and teachers of modern languages, for some special organ of communication in which they might express their opinions and have the benefit of frank and unbiassed criticism with reference both to personal views on literary or scientific subjects, and to the numerous text-books and other works that are constantly appearing in this branch of learning. The present 'Notes' are intended to satisfy this want, so far as may be, in a modest way, by giving succinct original articles, by furnishing short reviews of the chief American and Foreign new publications, by calling attention briefly to the meetings of literary and learned societies, by noticing topics of personal interest, such as the work of individual scholars, changes in the *personnel* of our colleges, current papers or articles by Modern Language instructors, newly announced Courses of Study, etc. These 'Notes' will be especially adapted to the use of teachers and will contain, therefore, in addition to the above, short discussions of pedagogical questions, particularly of such as bear upon the academic study of the languages in question.

By modern languages are here meant primarily the English, German and Romance

idioms, in their earlier as well as later phases, though the treatment of other forms of living speech will not be excluded.

The desire of the editors is to give to this little periodical as scientific a character as may be possible, considering the present status of modern language study in America. The volume will consist of a series of eight numbers, beginning with January and continuing monthly through the year, with a vacation interval from July to October inclusive. Each number of the present volume will contain at least twenty-four columns of printed matter. The price to subscribers is one dollar per annum.

For convenience of reference, a double pagination has been adopted. The column numbering belongs to each issue separately, and the table of contents is arranged accordingly for current reference; while the serial numbering is given at the bottom of the page and will be found convenient for citation from the completed volume.

It has been thought expedient, for the present to throw the bulk of the matter into the form of 'Notes,' as such an arrangement will serve the purpose of treating a variety of subjects in little space and thus facilitate the handling of the material which it is desired to present.

## ON 'SILENT T' IN ENGLISH.

Exact discrimination between the natural phonetic categories of speech, must underlie every valid principle of the practical orthoepist. Classifications upon any other basis must mislead, or can at best but contribute to mechanical ends.

In the last published work on the phonology of modern English,<sup>1</sup> 'silent *t*' is treated in these words:—"T lautet wie *t* in den meisten wörtern, ist aber stumm in der Verbindung, -sten und -st mit kons.: *hasten, fasten, moisten, christen, castle, wrestle, pestle, thistle, hostler, chestnut, waistcoat*,—so wie in den folgenden wörtern; *often, soften, mortgage, bankruptcy, boatswain*."<sup>2</sup> In Webster's Dictionary (1880, p. XLVII) it is said that "*t* is silent in the terminations -ten and -tle after *s*," and that "it is also silent in the words *chestnut, christmas, hostler, mistletoe* and *mortgage*." The unclassified appendants, in the given cases, are in themselves sufficient to arouse the suspicion that the true doctrine of classification has not been apprehended. In Walker's Principles of Eng. Pron. (§472), we are brought no nearer to a solution. The majority of cases are ordered under the statement that "*t* is silent when preceded by *s* and followed by the abbreviated terminations *en* and *le*,"<sup>3</sup> after which *often* and *soften*, and the further fact that "the same silence of *t* may be observed in—*christmas, chestnut, mortgage, ostler, bankruptcy* and *mistletoe*," remain to be specially noted.

Walker's latitude in the expression, "the same silence," is moderation itself by the side of the reasoning of Smart,<sup>4</sup> who, in looking

for the physical explanation of 'silent *t*' is blinded to a distinction between regressive and progressive assimilation, to say nothing of his underlying misconception of English syllabication.

Let us come at once to the problem. To avoid the fundamental error in the views already cited, we must begin by breaking loose from the tradition of seeing in the unvarying written symbol a uniformity in the represented sound. The words in which 'silent *t*' occurs furnish us with three well marked varieties of *t*; of these, two varieties are found in association with sounds, which, apart from those by which they are directly conditioned, have favored their disappearance from the spoken word. For the sake of brevity and clearness, however, any further discussion in this direction will best follow a summary of the results of the present study.

The instances of 'silent *t*' may be grouped under three heads:

A. (Nasal explosive) *t* immediately before *n* or *m* (vocalic or consonantal) when preceded by an open consonant (spirant *s*, *f*, [*h*])<sup>6</sup> becomes silent: a) Before *n* [*m*],—*chasten, christen, fasten, glisten, hasten, listen, moisten; often, soften*. b) Before *n, m*,—*chestnut; christmas, asthma*.

B. (Lateral explosive) *t* immediately before *l* (vocalic or consonantal) when preceded by an open consonant, (spirant *s*, *f*, [*h*])<sup>6</sup> becomes silent: a) Before *l*,—*apostle, bristle, bustle, castle, epistle, gristle, jostle, justle, mistletoe, nestle, pestle, rustle, trestle, thistle, throstle*,

sounds of two consonants separate, one of which ends a syllable, and the other begins the next syllable, these two sounds will very often become one. Thus the former *s* in *mis-sion*, which in strictness would have its regular sound, will, because it comes before another *s* which has the aspiration *sh*, run also into this sound, and the word is accordingly pronounced *missh-un*. Thus too the former *g* in *exaggerate* and *suggest*, runs into the soft sound of the latter *g*. To the same cause we may likewise trace the changing of the sound of *t* into *s*, in *cas-tle, nes-tle, epis-tle, glis-ten, chris-ten*, etc.; which are pronounced *cas-sel, epis-sl, glis-sn*, etc."

5. Sievers, Grundzüge der Phonetik, Leipzig, 1881, p. 138 f.; Viator, Elemente der Phonetik und Orthoepie, etc. Heilbronn, 1884, pp. 138, 143.

6. An interesting confirmation of the views expressed in this article reaches back into Anglo-Saxon times where *h* is a spirant:—*drohuan* for *drohtnian*. Cf. also *thrisnes* for *thristnes*; *færnian* for *færtnian*, Sievers' Gram. §196. 1.

1. Englische Lautlehre f. Studierende und Lehrer von Aug. Western, Heilbronn, 1885, p. 68 f.

2. In the case of *boatswain* we have simply assimilation as in 'adjustment,' etc.

3. Walker's failure to apply his own rule correctly is curious in the light of his pathetic description of *l*: "L preceded by a mute and followed by *e*, in a final syllable has an imperfect sound, which does not do much credit to our language. The *l* in this situation is neither sounded like *el* nor *le*, but the *e* final is suppressed and the preceding mute articulates the *l*, without either a preceding or succeeding vowel; so that this sound may be called a monster in Grammar—a syllable without a vowel."

4. A Practical Grammar of English Pronunciation, etc., etc., by B. H. Smart, London, 1810, p. 77. The passage may be given: "Whenever there is a difficulty in keeping the

*whistle, wrestle.* b) Before *l*,—*bustler, hostler, ostler, nestling, rustler, wrestler, wristlet*; '*driftless*,' '*raftless*,' '*shiftless*.'<sup>7</sup>

C. We have here several cases which come under the general tendency in the language to avoid two adjoining stops (mutes):—*bankruptcy, mortgage, waistcoat, wristband*. This tendency is too well marked to require extended illustration; notice *subtle* (but *sub-tile*), *debt, cupboard, artic*, the '*Acs*' of the Apostles, '*pumpkin*,' *temptation, receipt*, etc.

It has already been implied that the chief cause for the disappearance of *t* in A and B, is to be sought in the preceding spirant. In questions of this kind, however, it is usually impossible to fix with exactness the relation between the parts of a complex cause: this makes it the more important that no factors be neglected. In the present instance we have first to observe that a nasal or a lateral explosive *t*, compared as to acoustic effects with the 'point' *t*, requires a correspondingly greater stress of expiration; and again, that such a sound becomes especially difficult and obscure after spirants: since it lies in the nature of the spirant to exhaust considerable breath, the special explosives in consideration become more difficult after them. These explosives, moreover, having under ordinary stress particularly indistinct acoustic effects, become further obscured to the ear in this close relation with the fuller open spirants.

If this be the correct view, we should expect the retention of these peculiar *t*'s, as well as of the guttural and of the labial explosives when the corresponding nasals<sup>8</sup> take the place of the spirants in the above scheme, nasals being favorable to the necessary breath supply, and having no interfering acoustic effects. The facts are in harmony with this inference:

7. Miss Ophelia in *Uncle Tom's Cabin*.

8. That nasals are particularly favorable to the utterance, immediately after them, of their corresponding mutes, is corroborated by a tendency in Sanskrit to develop, in these positions, 'inorganic' mutes; cf. *Whitney's Sansk. Gram.* §§. 207, 211. Many persons do the same in English in pronouncing, for example, *once* ('onts'). In the fact that this principle holds equally well for the obscurer nasal and liquid explosive *t*'s, we have strong indirect evidence for the above assumed influence of spirants.

a) After the dental nasal: *mantle, mantling, moun't'nous, main't'nance*, etc.

b) After the guttural nasal: *frankly, uncle, frankness*, etc.

c) After the labial nasal: *temple, templer*, etc.

It remains only to add a word as to the exceptions to 'silent *t*.' Schooled consciousness in words always operates against the natural tendencies in a language. *Pestle* was for a long time not a popular word, and it is only in recent times that *t* has disappeared from the pronunciation. *Boastless, lastly, justly, mostly, shiftless*, etc., are, with most persons familiar with their use, conscious compounds; as they become popular words, and therefore subject to unstudied pronunciation, they conform to the regular rule.<sup>9</sup> It is only after administered caution that we learn to make *t* audible in *wristband*. *Gastly* is not a popular word, and is, besides, always under a specially strong accent.

JAMES W. BRIGHT.

German Grammar and Reader. Hermann B. Boisen's "First Course in German," Revised and Enlarged by Dr. Wm. Bernhardt. Third corrected edition. Boston: Carl Schoenhof. 1885. 240 pp. \$1.50. (*No vocabulary*).

The object of this book is to furnish an aid to those that prefer to teach German in German and who believe that the secret of success in language-teaching consists in re-establishing as far as may be possible for the foreign language the conditions under which the learner acquired his native speech. The ground-work of the book consists of a "series of object and illustrative lessons," beginning with the drill upon the hand and fingers and spending some time with sixty objects (pencils, fruit, flowers, toys and images of men and animals) arranged on three trays according to grammatical gender. Then follow lessons upon a map of Europe, the face of a clock, a globe, pictures, etc., and the lessons are supplemented by a hundred and ten pages of unusually good selections for reading.

The plan and the manner of its execution betray the earnest and gifted teacher and there can be little doubt that with such a master and

9. Ellis, E. E. P., pp. 1011 f.; 1211, etc.

with pupils still young, the method and the book will succeed in accomplishing what is proposed. That is, the pupils will learn to read and understand German, become acquainted with the simplest elements of the grammar, and acquire some facility in the oral use of the language.

Of course, they will get scarcely any of the intellectual training furnished by other modes of language-study, and will not attain that appreciative understanding of their own language which is scarcely to be gotten except by practice in translating from it into a foreign idiom, and in rendering in it ideas presented to the mind in a strange tongue. Furthermore, when the teacher is a genius, the book and even the method are minor matters. He will devise and practice his own method and does not ask to have plans made for him. It is for the average teacher that books must be prepared, and any book or method that demands from the teacher what is not in him, paves the way for its own failure. Nor was Prof. Boisen blind to this. In his preface of Christmas, 1881, he wrote: "And, after all, this little book was not originally intended for the teacher, but for my own pupils. I have no expectation whatever that many of my colleagues will at once assent to my views, and still less that they will adopt my plan. Nor can I in every case advise it."

Such as are not in thorough sympathy with the method and are not certain that they can carry it on with spirit and success to the end, had better let it alone. The book may, however, well serve a purpose not intended by its authors. It offers excellent material for reading at sight in classes that have already made some progress in the study of the language.

The preface by Dr. Bernhardt is unenglisch and the ideas that it is intended to convey are bunglingly expressed. GEORGE HEMPL.

Le Theatre D'Alexandre Hardy. Erster Neudruck der Dramen von Pierre Corneille's unmittelbarem Vorläufer nach den Exemplaren der Dresdener, Münchener und der Wolfenbütteler Bibliothek besorgt von E. STENGEL. 5 Bände, 8vo. Marburg, Elwert; Paris, Le Soudier, 1884.\*

In Vol. IV, p. 97 of the American Journal of Philology, notice was taken of the *Sammlung Französischer Neudrucke*, edited by Prof. Karl Vollmöller, of Göttingen, and the importance of the series was noted in view of the difficulty that Romance scholars generally experience in obtaining original editions of Middle-French authors. The timeliness of such reprints has been fully shown by the fact that several numbers of the Vollmöller publication have already received that attention from scholars which they deserve, considering the high esteem set on them, as literary creations, by contemporaries of their authors, and their present great value for purely linguistic purposes. When these monuments of the sixteenth century shall have become thus generally accessible to the student of language, we may expect light to be thrown on many of the puzzling problems of Modern French syntax and versification. The beginnings of Gallic speech have been for years the object of earnest investigation, and sufficient has already been done in this direction to give a survey of the most important laws that obtained in the historic development of this branch of the Neo-Latin idioms during the first transition period from the old to the new, from the fully synthetic to the semi-synthetic stage of speech; but the second transition period, the transference of semi-synthetic into purely analytic products; the important process of recasting and setting to a single mould (the logical order of phrase elements) the double taxis (grammatical and logical) of the Latin; the origin and growth of new forms of poetic expression—these are subjects that are beginning only to claim the attention of scholars in this young department of philology; and for the examination of them, cheap and handy reprints of such works as the Tragedies of Garnier and others are indispensable.

In the work mentioned at the head of this notice we have, belonging to this same period of language, another important publication, which inaugurates a second series of Middle French reprints, edited by Prof. Ed. Stengel, of Marburg. The selection of the author chosen to open the collection, Alexandre Hardy is appropriate in that he represents the next

\*Extracted from the American Journal of Philology, vol. VI., pp. 36-52.



step in the development of French literature after Garnier. In the latter, the greatest dramatic poet of the XVI century, we have a continuation of the tradition as established by Jodelle, whose chief character is found in a slavish imitation of the ancients.<sup>1</sup> His mission was to reproduce the Greek and Roman drama in French dress,<sup>2</sup> and consequently he did not reach the sympathies of the French people; while Hardy, on the contrary, for the first time in the literature, produced pieces whose immediate object was to draw the common folk. He did away entirely with the servile following of the classics, and through his clear and natural language, the variety of his representation, and his wonderful productive power, established a new school of literature, whence came Mairat, Rotrou and Corneille. As the veritable founder of the Modern French theatre,<sup>3</sup> as the representative of the liberty and franchise of the modern literary *Geist* in France it is peculiarly fitting that he should stand at the head of a series of reprints which shall represent the authors that gave the original impulse to this movement. The popularity which he enjoyed for nearly half a century is a strong reason too why we should study him to-day, when all the elements are being carefully noted that gave coloring to the early make-up of our different literatures. In the short space of thirty years (1593-1623) he composed over five hundred pieces, and during this time was connected with the celebrated Théâtre du Marais, of Paris, the repertory of which was composed exclusively of his works. In this prodigious fecundity of Hardy's genius, the celebrated founder of the Spanish theatre, Lope de Vega, who produced eighteen hundred pieces, is the only writer that can be compared to him. Hardy's intimate relation, furthermore, to Corneille, whose teacher and counsellor he was, lends a particular interest to his works, from which the author of *Cinna* confesses to have drawn much of his early inspiration. In his *Examen de Méliete*, Corneille writes, "Je n'avais pour guide qu'un peu de sens commun, avec les exemples de feu Hardy."

<sup>1</sup> Cf. Darmesteter et Hatzfeld, *Le seizième siècle en France*. Première Partie, p. 162.

<sup>2</sup> Lotheissen, *Geschichte der Französischen Lit. im XVII Jahrhundert*. Vol. I, p. 297.

<sup>3</sup> Guizot, *Corneille et son temps*, p. 130.

Of Hardy's numerous dramas, there have come down to us only forty-one pieces, distributed in five volumes as followed by the present editor. Vols. III, IV and V were never printed but once before, while of Vol. II a second edition is extant, but it is so rare that it could not be had for this reprint. Of Vol. I two editions appeared in France and one in Germany, but the editor has not been able to find the latter so as to make use of it. We have, then, for the text before us, the whole of the first edition, with the exception of the second French edition of the first volume, that contains eight pieces. Hardy's works, as existing in the Dresden, Wolfenbüttel and Munich libraries, have been drawn on for the Marburg publication. They stand in the following relation to one another for the volumes they possess:

Dresden,	I <sup>2</sup>	II	III	IV	..
Wolfenbüttel,	I <sup>2</sup>	II	III	IV	V
Munich,	I	..	..	..	..

A comparison of the Munich copy of the first edition of Vol. I with copies of the same Vol. for Dresden and Wolfenbüttel showed the second edition to be much the better one of the two, and consequently it has been selected here to work from.

So far as form is concerned, the editor has kept everything of the original except the long s, even down to the most trivial mistakes of the old copy. For readers who should like to examine more closely the recent investigations of Hardy and his works, it may be well to cite Lotheissen, *Geschichte der Französischen Lit. im XVII Jahrhundert*, B. I, 297 et seq.; Lombard, *Etude sur Alexandre Hardy*, *Zeitschrift für Neufrauzös. Sprache und Literatur*, B. I, 161-185 et 348-397; Nagel, *Stengel's Ausgaben und Abhandlungen auf dem Gebiete der romanischen Philologie*, Heft XXVIII. The text is preceded by a set of *variae lectiones* drawn from the first edition of Vol. I, and also by a long list of emendations suggested for each volume separately.

Prof. Stengel promises for the following number of this series to give us the dramatic compositions of Montchrestien and of other important writers of the sixteenth and seventeenth centuries.

A. M. ELLIOTT.

# TEXTUAL NOTES TO BEAUMONT AND FLETCHER.

All students of the Elizabethan drama—and it is to be wished that there were more of them—owe a debt of gratitude to the Rev. A. Dyce for his edition of Beaumont and Fletcher. His large acquaintance with the manners, literature, and phraseology of the time, enabled him to deal with a very corrupt text, and, probably, to do more than all future editors can jointly accomplish in restoring the work of the airiest and brightest genius after Shakespeare. Still, as could hardly be avoided in a work of such compass, some errors are left and some apparent misapprehensions occur; on a few of which the following suggestions are offered.

## *The Woman-Hater, I, 3.*

"For a trutch sword, my naked knife stuck up."

Dyce, hesitatingly, refers to *truchman* (dragoman), an interpreter; but this has nothing to do with the case. Lazarillo, an omnivorous glutton, is giving mock-directions for his funeral. He wishes to be borne to the tomb on a charger, or great dish of ceremony; lettuce and salad are to be strewn upon his corse, and so forth. Is it not possible that the word is connected with the German *Truchsess*, or official table-server to a prince? At the coronation of the Emperor Joseph II, Goethe describes how the Hereditary Server (*Erbtruchsess*) ceremoniously brought from the barbecued ox a slice—doubtless carved with a knife of imperial proportions—to the emperor's table.

## *Philaster, V, 4.*

"I would have made rare hafts and whistles  
of 'em,  
But his shin-bones, if they be sound, shall  
[serve me.]"

A mob of citizens, all handicraftsmen, have seized Pharamond, and are about to tear him to pieces, while grotesquely explaining the uses to which they will put the fragments. \*This citizen seems to be a cutler, and bespeaks the shin-bones for *hafts to whittles*, as I conjecture.

## *Knight of the Burning Pestle, V, 1.*

"Hadst thou but seen little Ned of Aldgate, Drum-Ned, how he made it roar again, and laid on like a tyrant, and then struck softly till the ward came up, and then thundered again."

The speaker, a Londoner, is bragging of a drummer of the trained-band, at a sham-fight at Mile-End. I suspect it should be "till the *word* came up"; that is, the drummer beat softly while the word-of-battle was passing from man to man, until it came back to the captain.

## *Wit at Several Weapons, I, 2.*

"Here's toward a castor ecastor for you."

Mr. Dyce says, "some quibble is evidently intended here," but apparently fails to see the joke. The person addressed is one Priscian, a poor scholar, whose speech is thickly interlarded with scraps of Latin. The speaker, who mocks Priscian's pedantry whenever he addresses him, gives him money to buy a new "castor," that is, beaver, or hat.

## *The Faithful Friends, I, 2.*

"—passing the straits

"Twixt Mages-lane and Terra del Fuego."

Mr. Dyce annotates:—"Weber printed 'Mayor's lane.' 'Mages,' I believe, is 'Madges.'" Surely the Straits of Magellan are meant; though there may be an *équivoque* on Madge.

## *Ibid., II, 2.*

"—if I were in question for my life  
I'd be prest ere I'd be tried by them."

The allusion to pressing to death, the penalty for refusing to plead, perhaps deserved a note.

## *Bonduca, V, 1.*

"Show me a Roman lady, in all your stories,  
Dare do this for her honour: they are cowards;  
Eat coals like compelled cats."

Bonduca's daughter, on the rampart of the British fort, which is about to fall, taunts the Romans before stabbing herself. Mr. Dyce says, "It was a vulgar notion that cats, when angry, would eat coals." This explains half the phrase, but not the application to the Roman ladies, which is, of course, an allusion to the traditional suicide of Brutus's Porcia by swallowing fire.

*The Knight of Malta, V, 2.*

"Were she the abstract of her sex for form," etc.

Gomera, the speaker, has poisoned, as he believes, his wife Oriana, in a fit of groundless jealousy, and afterwards bitterly repents his rash deed. Oriana, however, has not been poisoned, but stupefied by a narcotic, and cared for in secret by her friends. The sincerity of Gomera's repentance being apparent, his friends bring to him Oriana veiled, as a captive Greek lady who begs an asylum in his house. He refuses to admit her, alleging a vow that no woman shall henceforth dwell near him. Oriana is then unveiled, and recognized with general joy. It is worth noting that this is the situation in the *Alcestis*, when Heracles brings back to Adrastus his wife.

*The Woman's Prize, I, 3.*

"—marching away with  
Their pieces cocked, and bullets in their  
[mouths.]"

Weber annotates that "before the invention of cartouches bullets were frequently carried in this manner;" but omits to explain that the most honorable terms of capitulation to a besieged place were those in which the garrison was allowed to march out with banners flying, drums beating, matches lit, and bullet in mouth, as if going to battle.

*Ibid., II, 2.*

"And that beard such a bob-tail, that it looks  
Worse than a mare's tail eaten off with flies."

"Flies" is Dyce's correction, the folios having "fillies." But colts often gnaw the tails of the mares: do flies ever?

*The Chances, III, 2.*

The passage is hardly quotable; but the surgical treatment of which Antonio complains is that which was tried in the case of the Caballero de Febo:—

"—le echaron una destas que llaman  
melecinas, de agua de nieve y arena."

(*D. Quijote*, I, 15).

One wonders if this extraordinary catharsis has any historical foundation.

*The Two Noble Kinsmen, I, 1.*

"Primrose, first-born child of Ver,  
Merry spring-time's harbinger,  
With her bells dim."

Probably an error of the types for "hare-bells."

*Ibid., III, 5.*

"You most coarse frieze capacities, ye jane  
[judgments.]"

The folios read "ye jave judgments;" and editors and commentators have wildly conjectured "jape," and "jaw" and "sleave;" while Dyce argues for "jane," which he succeeds in proving to have been a kind of coarse fabric—spelled, then as now, however, "jean." The speaker is a pedantic school-master, fond of learned words, who is rating the morris-dancers for their "tediosity and disensanity," and calls them "*jeune* judgments."

WM. HAND BROWNE.

La Poésie du moyen âge. Leçons et lectures,  
par Gaston Paris, Membre de l'Institut.  
Format in-16. pp. XIV, 254. Paris, Hachette, 1885.

The present volume offers us, for the most part, one of those welcome collections of occasional pieces by a master hand, which were before only to be found scattered through various more or less inaccessible publications. Of the seven articles here gathered, (*La poésie du moyen âge—Les origines de la littérature française—La chanson de Roland—Le pèlerinage de Charlemagne—L'ange et l'ermite—L'art d'aimer—Paulin Paris et la littérature du moyen âge*), only two, the second and third, had not already appeared in print, but the rest also, being now for the first time presented in a form to secure the attention of a wide circle of readers, have for the general public all the freshness of new excursions into an attractive and little trodden field.

Those who are already acquainted with the versatile productions of M. Gaston Paris in the domain of Romance studies, find one of his most engaging charms in the rare interest with which he succeeds in investing any subject treated, no matter how technical or erudite;

and this quality of his work appears to all the greater advantage in lectures prepared, as were these, for the instruction and entertainment of public audiences, and reproduced, as here, in the exact form in which they were first delivered. It is rare indeed that the original investigator is found to be, at the same time, proficient and successful as a popularizer, yet, little as the author would be pleased to have the latter title applied injudiciously to himself, the collection before us is none the less decisive evidence of this unusual combination of gifts.

The reader will naturally not look, in these discourses, for a systematic introduction to the Poetry of the Middle Ages; but, if he be in any sense a lover of literary origins, he will scarcely fail to find in them a stimulus to undertake a more detailed study of the sources on his own account, while if he be a novice in the subjects here presented, he will see opened up before him a series of vistas that will be sure to excite gratified surprise no less than vivid curiosity. The appearance, in a popular form, of a work of this nature, will doubtless operate powerfully in two directions: It will, in the first place, bring more and more to the front the philistine question, curiously enough more vexed at present in France than elsewhere, whether a critical study of the literature of the Middle Ages is after all worth the while, and will incidentally do much to secure an affirmative verdict; on the other hand, it will be certain to attract an increasing number of enthusiastic workers into the field of Old French literature. The book is especially to be commended to those teachers and students of French who, before undertaking the laborious task of mastering the Old French language, wish to feel well assured that they are to be abundantly rewarded for their pains.

The wide bearings and scholarly import of the researches of which these pages may be regarded as in some sense an exponent, are convincingly set forth in the author's preface, which takes rank as one of the most important chapters of the work. Of the not unappreciative review (though from a wholly unsympathetic stand-point) which the book has already called forth from M. F. Brunetière, the distinguished literary critic of the *Revue des deux Mondes* (June 1, 1885, pp. 681-693), we may, perhaps, have occasion to say a few words

in a future number.

H. A. TODD.

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Anglo-Saxon Reading Primers, Edited by Henry Sweet, M. A. I. Selected Homilies of Aelfric; II. Extracts from Alfred's Orosius, Oxford (Clarendon Press), 1885. Price, one shilling and sixpence each.

The aim of the editor of this new series, is, according to the first preface, to give "extracts from the more important works of Old English literature in a convenient and easily accessible form, and in moderate compass." "The want of such a series," says the editor, "has often been felt by students who have worked through my Anglo-Saxon Primer and Reader, and are at a loss for further reading." The teacher and student will concur in these statements, and be prepared to welcome these texts as supplying a need which is thus modestly understated.

Each volume gives something less than eighty pages of text, edited directly from the best MSS., to which is added a glossary of such "words and meanings" as are not given in the editor's Reader; No. 2 is also supplied with several pages of Notes. By this happy thought of Mr. Sweet the student of Anglo-Saxon begins to approach the classical student in the facility of obtaining trustworthy material, nor do considerable results, particularly in the domain of Syntax, seem too much to expect to follow from this unique enterprise.

A clearer notion of the scope of these volumes may be gained by observing that the first contains Aelfric's Latin and English prefaces, and eight complete homilies. Thorpe's text is untrustworthy as to the accentuation of the MS., and in other respects, too, Thorpe proved capable of grave errors, as his omission of a long passage, supplied on page 25 of the Primer, testifies. As an editor of Anglo-Saxon MSS., Mr. Sweet has long since won the universal confidence of scholars; in these last volumes he has added to the many obligations due to him from all lovers of our oldest literature.

JAMES W. BRIGHT.



Lessing, Geschichte seines Lebens und seiner Schriften von Prof. Dr. Erich Schmidt. Zweiten Bandes erste Abtheilung. Berlin, 1886.

In a short notice printed on the inside of the cover Dr. Schmidt excuses himself for not publishing the entire second volume of his Lessing-biography at the promised time. His call to the excellent position of "Director des Goethe-Archivs in Weimar" has probably been the principal occasion of this fragmentary issue. The most important works of Lessing's mature life: 'Laokoon,' the 'Hamburgische Dramaturgie,' and 'Emilia Galotti' are treated, however, in this volume, and it will certainly not be doing the author an injustice if we try to form an estimate of the work he has thus far accomplished.

Of all the German classics, Lessing has been one of the most fortunate. Not only were his works edited by so eminent a philologist and critic as K. Lachmann, but he also found in Danzel one of the ablest and most congenial of biographers. A vast number of publications at the recent memorial of his death have increased our knowledge in respect to the minutest details of his life. It is an easy and yet at the same time a most difficult task for the biographer to work with such material and with predecessors who have already set up the highest standard of achievement. Acknowledging the merits of Schmidt's labor: the abundance of facts, their skillful grouping, the fluent style, we still cannot say that he attains the ideal rendered necessary by the work of those who have preceded him. We require more than that which Schmidt has given us. A man of Lessing's extraordinary influence upon the German mind must necessarily be treated in a spirit that does full justice to him. We want to see his life arise all new before us, to see his development, his activity in the different spheres of mental life, his influence upon the nation and, above all, his position in the general history of his countrymen.

Gottfried Keller's cry: "Komm tapftrer Lessing," placed at the head of Schmidt's volumes will scarcely cause him to return to us. There is no doubt that an exact and minute knowledge of facts is necessary, in order that the historian may give us a true picture of his

hero. But this is not all; and, if Schmidt has failed in his attempt, it is due to his lack of another and no less important requirement. By this we do not mean a philosophic construction of Lessing's views, which the poet-critic himself never affected, but rather that power of intuition which is able to reconstruct his life and character in the general framework of his times. The materialistic tendencies prevailing in the methods of our contemporary mental science, the desire to compete with the natural sciences in respect to complete exactness, have certainly influenced Prof. Schmidt as well. But it is amusing and gratifying to see how they are utterly insufficient to penetrate the secret of a personality, and how they can never transcend the limits prescribed by their own nature. Schmidt, for example, has diligently collected the material, he has read for his purpose books of the eighteenth century which other mortals would hardly take into their hands it is material well grouped, made palatable by certain charms of style; but the real essence of Lessing's nature and mission is never revealed to us. We need more failures like this in order to see the distinction between the natural and the mental sciences, and to become aware that both have their own methods and that the application of those of the one to the other leads finally to confusion and counter-sense.

To prove this we need look at Schmidt's treatment of the important question of the tragic in the 'Hamburgische Dramaturgie.' Above all it was necessary here to show the difference between the ancient and modern views of the world as they are reflected in the tragedies of both periods. Schmidt had to prove that *phobos* and *deos*, the effects of the ancient tragedy as required by Aristotle, were only possible in a time which believed in the ruling of an almighty, merciless fate. Lessing, fully convinced of the infallible authority of Aristotle, adopted "Mitleid" and "Furcht" without making clear to himself the Greek presupposition of fate. But as soon as he came to arouse *phobos* and *deos* by his own dramas he discovered the necessity of an equivalent for fate. And half unconsciously he substituted the "intrigue" for the "fatum" in which he, as a modern, could not believe. He thus approached the true modern idea of tragic guilt, as embodied in Shakespeare's

dramas. But he only approached it, and one of the great defects in the character of Emilia in 'Em. Galotti' must be ascribed to this. We have a number of utterances on this subject by Lessing at various periods of his life. We can see how his mind was occupied by it, and we can follow the gradual development of his views. Schmidt in his superficial, journalistic manner has no time to follow them. Perhaps he even does not wish to consider them, as the pessimistic public for which his book is intended does not believe in guilt. He therefore hurries on to the main point in Lessing's discussions of the tragic: the explanation of the *katharsis*. But instead of showing us the meaning of Lessing's words in the light that might be thrown upon them by a comparison of all his views, Schmidt proceeds in his usual manner. He quotes all the Frenchmen with whom Lessing differed, says a few things about Lessing's stand-point, and finally concludes his presentation of the case by stating and accepting Jacob Bernay's opinion on the subject. It seems to be an occasion of especial delight to Schmidt, that the Greeks sometimes took a tragedy for their souls as we nowadays take castor-oil for another purpose. Prof. Schmidt's incapability of treating aesthetic principles, the utter weakness of the whole method appears, however, when, speaking of the cause of our enjoyment of the tragic, he says: "Unsere Lust am Trauerspiel liegt in unserer allgemeinen Aufnahmefähigkeit und in unsrem Trieb alle in uns schlummernden Regungen zu bethätigen."

It is useless for Schmidt to cover his bare, dry reasoning,—a manner of treatment always connected with this method—by the flowers of an elegant style. He greatly enjoys the use of metaphors, but he forgets that the gift of creating them has been denied to shallow reasoning. We instantly discover how eagerly he has to hunt for them and the author's constant state of breathlessness steals silently and uncomfortably upon the reader. What a torture, for example, to hear him call Lessing's treatise: 'Wie die Alten den Tod gebildet' "ein duftiges Opfer für die antike Weltanschauung und Kunst." Besides these unfortunate metaphors, we find a number of expressions which are entirely out of place in a biography of Lessing. We certainly do not

believe in approaching the classics in full dress and kid gloves, but we equally despise that "Kneipendeutsch" which Schmidt is very fond of using. It is evident that he tries to imitate W. Scherer without having, however, Scherer's talent and sound judgment. But even Scherer in his desire to write an original style, is very often carried in wrong directions. The style of certain modern German journalists, an imitation of the French "causerie" which Scherer sometimes uses, is entirely contrary to the spirit of the German language. One need but look into German papers and periodicals of the common order to discover a provoking mish-mash, which passes for elegant German at present. The example of men like Scherer and Schmidt, who are presumed to understand the genius of the German language, will unfortunately only encourage this.

It has seemed necessary to speak of this last point, since Lessing himself was one of the greatest masters of German style. But if he could read Schmidt's book he would not only wonder at the style, he would be astonished at the whole curious picture which has been drawn of him in the nineteenth century. And perhaps he would really decide to come back again in order to show us who he was. Ja tapfrer Lessing, komm!

JULIUS GOEBEL.

The Syntax of the Subjunctive Mood in French, for High Schools and Colleges, by Alonzo Williams, A. M., Professor of Modern Languages in Brown University. Boston, Schoenhof; New York, Christern, 1885, 12mo., XII, 77.

The author's aim has been "to furnish a body of practical rules for class room use" and he has been eminently successful in his undertaking: this work is neat, handy, scholarly and well adapted to its purpose. Every French teacher well knows the great difficulty there is to make this perplexing subject of French Syntax comprehensible to the ordinary student. In many practical grammars, the details are so mixed, the essential are so bunglingly distinguished from the non-essential phrase-elements or, in some cases even, not at all separated, that the pupil hopelessly wades through the mass of material and comes out in the end with

cruder and more confused notions of Syntax than when he entered upon the subject; for, generally speaking, he must have some idea of syntactical relations to begin French with in our colleges, after having gone through a preparatory Latin course. All these common causes of bewilderment for the student are happily set aside in Prof. Williams' little book and we have, for the first time in our country, the knotty problem of the French subjunctive presented in a clear, logical manner, where the material is carefully digested and the details so arranged as to naturally supplement the laws of Latin taxis. We must bear in mind that the work is intended for High-school and College students only, and, as they are generally familiar with Latin, the nomenclature and phraseology adopted in the Rules are similar to those they have been accustomed to use in the study of the Classics. Whether this is the correct point of departure for formulating the grammar rules of the French, or of the Romance idioms generally, may be subject to discussion, but there is no doubt that, in the present condition of our study, this plan will facilitate the acquisition of the laws of phrase-setting in the modern language for such learners as this treatise is intended to help.

The Modern French only is here taken into account, with frequent references, however, to similar constructions in the Latin. The book is beautifully printed, with all the principal Rules in large and heavy type; the examples are well assorted, clearly presented, and furnished with abundant notes and remarks in small print, and, at the end, there is a good word-index, which makes reference easy to all the chief subjects treated in it.

A. M. E.

ANDREAS: A Legend of St. Andrew. Edited with Critical Notes and a Glossary by W. M. Baskervill, Ph. D. Based on the Manuscript. Boston, Ginn & Co., 1885. Pp. IX and 78. Introd. price, 25 cents.

Dr. Baskervill, Prof. for English at the Vanderbilt University (Nashville, Tenn.), began his career as an English scholar with the publication of his Leipsic dissertation in 'Anglia' IV, 139-167 (also printed separately), 1881. This dissertation consisted of a critical text, with

notes, etc., of the Anglo-Saxon version of the "*Epistola Alexandri ad Aristotelem*," one of the miscellaneous tracts bound up with the *Béowulf* MS. It is, however, only Baskervill's text with variations, based on Wülker's private collation, that has been published, the promise under Wülker's signature,—"*Die erklärungen und weiteren verbesserungen zu diesem texte werden an andrer stelle abgedruckt werden*" remaining, to this day, unfulfilled. Simultaneously with the present publication, Baskervill's name appears associated with that of Prof. Harrison on the title-page of an American edition of Grein's Glossary as abridged and edited by Groschopp.

The Glossary promised in the title at the head of this notice is not yet published, so that a complete review of Baskervill's treatment of the poem can only be given later. In the meantime the complete text, with notes, at a trifling cost, should be everywhere welcomed.

In the preparation of this text the editor has again been indebted to Prof. Wülker for a private collation of the MS. recently made, and he announces that his doctrine has been "to adhere to the reading of the MS. wherever it was possible." This commendable conservatism is certainly carried too far where, in the absence of *some* emendation, the fundamental requirements in the structure of the verse are destroyed. But with the readings from the editions (*Grimm*, *Kemble*, and *Grein*), when not received into the text, plainly given at the foot of the page, the student may be stimulated to make a choice between them, if not indeed to venture a suggestion of his own.

Although the editor's work bears the stamp of great care and industry, some omissions here and there appear. The parallelism between *l. 1656* and *Jul. l. 569* is certainly striking, and taken in connection with the phonetic argument makes Kluge's suggested reading '*wecore*' for '*wecor*,' more than probable. In this same connection (*Anglia* II, 105-6) the editor may also find a confirmation of *bennum*, *l. 1037*: *fordénara*, *l. 43*, would deserve to be mentioned in the notes, if, as has been sup-

1. A Handy Anglo-Saxon Dictionary based on Groschopp's Grein, edited, revised and corrected, etc., by James A. Harrison, and W. M. Baskervill. New York and Chicago, A. S. Barnes & Co., 1885. A review of this work may be expected in the next number of the 'Notes.'

posed (*Beitr. IX*, 299), such a form has a high determinative value for the poetic literature.

In the Introduction the authorship of the poem is summarily dismissed as being not yet determined, and as therefore of little consequence. It is to be hoped that this repeated evasion of problems relating to the authorship of Anglo-Saxon poems, upon which so much has been written by foreign scholars, may not become a fixed principle with American editors.

JAMES W. BRIGHT.

### PERSONAL.

Dr. Heinrich Körting, Privat Docent for Romance Philology at the University of Leipsic, is now writing a treatise on the *Geschichte des Französischen Romans im XVII. Jahrhundert*. The work, of which three Lieferungen have reached us, will consist of two octavo volumes of about four hundred pages each, issued in four parts to the volume. We shall give special notice of this publication when the first volume is complete.

The important work, *Slavo-Deutsches und Slavo-Italienisches* by Hugo Schuchardt, Prof. of Romance Philology at the University of Graz, Austria, has been awarded the Volney Prize for 1885 by the French Institute.\* For a review in detail of this epoch-making publication, see *American Journal of Philology*, vol. VI, pp. 89-94.

As a supplement to the above named treatise, Prof. Schuchardt is at present engaged on a subject of general interest to philologists, namely, *Ueber die Lautgesetze. Gegen die Junggrammatiker*, in which the whole question of invariability of phonetic law will be discussed.

The *Choix de Contes Contemporains*, edited by Dr. B. F. O'Connor, Instructor for French in Columbia College, N. Y., is passing into a

\*The Volney Prize, amounting to 1200 francs, was founded by Monsieur le Comte de Volney, in 1820. It is to be awarded every year by the French Institute to the author of the best work on Philology and especially on Comparative Grammar. Among the savants that have received this prize may be mentioned Benfey (1842), M. de Chevallet (1850), M. M. Barraud et Grégoire (1853), Koelle (1855-56), Miklosich (1857), M. de Rosny (1861), Max Müller (1862), Pictet (1863) and Bopp (1867).

second edition, though a year has not yet elapsed since the first edition was published by Henry Holt and Company.

Mr. P. B. Marcou, a graduate of Harvard College (1876) and former Instructor in French at the Johns Hopkins University, is now at the University of Berlin, where he is working on the "Historical Infinitive in French," as a Dissertation for the Ph. D. Degree in Romance Languages.

Paul Meyer, Prof. at the École des Chartes, Paris, is engaged this winter on the long promised vocabulary to his *Recueil D'Anciens Textes Bas-Latins, Provençaux et Français*.

Profs. Arsène Darmesteter, of the Sorbonne, and Adolphe Hatzfeld, of the Lycée Louis-le-Grand, Paris, are ready for press with their French Dictionary, on which they have been working for ten years, and which will, without doubt, be a most valuable contribution to French lexicography. The work consists of two large octavo volumes of two thousand pages each, and faithfully represents the present language of France. These are the same authors, it will be remembered, who published in 1878 the excellent treatise: *Le Seizième Siècle en France*.

Prof. Gustav Körting, of the Akademie at Münster, Westphalia, is working on the third volume of his *Encyklopädie und Methodologie der Romanischen Philologie*. This valuable publication would have been completed before now, but for the unfortunate state of health in which, through overwork, the author has found himself for the past few months.

Prof. Wilhelm Viëtor, of Marburg, Hesse-Cassel, has just begun to edit an interesting series, entitled: *Phonetische Bibliothek*. The first number contains the reprint of a Tübingen Dissertation, of 1781, by Christoph Friedrich Hellwag, entitled: *Dissertatio de Formatione Loquelae*. Hellwag was the father of the German triangle arrangement of the vowels, and very appropriately stands first in the list of those early writers on Phonetics whose works it is proposed to republish here. The publishers are the Henninger Brothers, Heilbronn, Germany.



H. C. G. von Jagemann, a former Fellow of Romance Languages in the Johns Hopkins University and at present Professor of Modern Languages in Earlham College, Richmond, Ind., has been elected Professor of German in Indiana University, at Bloomington. Prof. Samuel Garner, who has filled the chair of Modern Languages in the latter institution for several years, will have charge of the Department of Romance Languages only. This division of the Modern Language Curriculum will take effect at the beginning of the next academic year (1866-7).

Dr. von Jagemann is now engaged on a "Manual of French Pronunciation and Versification," which he intends as a supplement to our common French Grammars and which will be ready in the course of this winter. He is also collecting material for an Italian Grammar, based on scientific principles.

Casimir Zdanowicz, for the last year Professor of Modern Languages in Shorter College, Ga., has been called to the Chair of Modern Languages in Vanderbilt University, at Nashville, Tenn., in place of Prof. James H. Worman, resigned. Prof. Zdanowicz is a graduate of the Lycée Bonaparte, Paris, was afterward a pupil of the Sorbonne and Collège de France, and had four years experience in teaching before he came to this country in 1875. He was for several years Professor of Modern Languages at the Kentucky Wesleyan College before he received a call to Shorter College. In his present position he will turn the instruction in a scientific direction, making use, as far as possible, of the language taught as a medium of communication.

Mr. Arthur W. Burnett, a graduate of Ann Arbor University (Mich.), after pursuing his special studies for two years at Halle and at Strasburg, has been received by his Alma Mater as Instructor in English.

A new edition of Sievers' *Grundzüge der Phonetik* is about to appear. Prof. Sievers (University of Tübingen) is also now seeing through the press the revised pages of his *Angelsächsische Grammatik*.

That less than a year from the date of publication has been required to exhaust the first

edition of Prof. Brandt's *Grammar of the German Language* (Putnam's Sons) is most welcome evidence of a striving after thorough methods of instruction in German. Those already familiar with the superior character of this work, will be glad to know that a revised edition is now in preparation and will soon appear.

Mr. C. B. Wright (A. B., 1880, Buchtel College, Akron, O.), who for three years (1882-85) was a graduate student in German and English at the Johns Hopkins University, is now holding the chair for English Literature and Rhetoric at Middlebury College, Vt.

Mr. E. J. MacEwan, A. M., Prof. of English Literature at the Michigan State Agricultural College (Lansing), is passing his winter vacation (15 weeks) at the Johns Hopkins University in following courses in English and in Philosophy.

Mr. B. H. Smyth, formerly of "*Shakespeareiana*" (Philada.) is now at the Johns Hopkins University where he is engaged in the Library, and pursues courses of study in English and German.

Prof. Cook (University of California), in the last number of the *American Journal of Philology*, gives us the second installment of his collection of Anglo-Saxon words accented in the Manuscripts. The material furnished by the Orosius, Part I. of Aelfric's Lives of Saints, and Goodwin's edition of the Life of St. Guthlac, is now completed. The inferences from this array of material are yet to be drawn. It is possible that these will lead to important modifications of various points in Anglo-Saxon and Middle English Grammar. If an active controversy arise as to the significance of these accents, we may certainly hope for better results than were brought about by an agitation of the same question in the days of Kemble.

T. F. Crane, Prof. of Romance Languages in Cornell University, has just brought out his 'Italian Popular Tales,' (Boston: Houghton, Mifflin & Co.) the publication of which on Nov. 14 was announced in the *Critic* of that date. This work has already received an extended and favorable notice in the *Nation* for Nov. 26, 1885.

Charles F. Richardson, Winkley Prof. of Anglo-Saxon and English at Dartmouth College, N. H., is engaged in writing a History of American Literature, of which vol. I. is about half done, and will probably appear in 1886.

This history will be in three volumes:

Vol. I. The American Mind.

Vol. II. American Poets.

Vol. III. American Novelists.

Dr. Johann Stürzinger, for three years Privat Docent at the University of Bonn, Germany, was called as Associate Professor, to the Chair of Romance Languages in Bryn Mawr College, Pa., at the beginning of the current academic year. Prof. Stürzinger studied at the Collège de France, the universities of Marburg, Leipsic and Zurich, taking his Ph. D. degree at the last named place in 1879. He is the author of a valuable treatise on the *Ratoromanische Conjugation*, and also of articles and critical reviews in the *Romania* and *Literaturblatt*, besides having ably edited the *Girard de Rossillon* and the *Orthographia Gallica*.

J. H. B. Spiers, a son of Dr. Spiers, the Lexicographer, whose French-English and English-French Dictionary is familiar to all of us, has been called from London to fill the Chair of French in the Wm. Penn Charter School, of Philadelphia. This post, according to the *London Journal of Education* for June 1885, is worth \$4,000 per annum, "the highest salary paid to any Assistant Master in the United States." Mr. Spiers took his Baccalauréat-ès-lettres in the Lycée Louis-le-grand, of Paris, in 1873, and the Taylorian University Scholarship in University College, Oxford, in 1877, being graduated one year thereafter in the Honor School of *Liberæ Humaniores*. Since 1878 he has been Senior French Lecturer in the well-known educational institution of Messrs. Wren and Gurney (London), having proceeded meanwhile (1883) to his M. A. degree in the above mentioned university.

The *Louisiana Journal of Education* for November, 1885, contains article No. V. of the series on "The French Drama" by Alcée Fortier, Prof. of the French Language and Literature in Tulane University, New Orleans. This paper is devoted especially to the writings of Regnard.

Prof. Fortier, as Vice President of the *Athénée Louisianais*, has also published a Lecture, delivered before that body, entitled: "*Le Vieux Français et la Littérature du Moyen Age*."

Prof. E. A. Fay, of the National Deaf-Mute College, Washington, D. C., is progressing well with his Concordance to the *Divina Commedia*. He has already finished the *Inferno* and *Purgatorio*, and the *Paradiso* will probably be ready in the next year, thus completing this important work in just three years from the time it was begun. The Council of the American Dante Society have assured Prof. Fay of their approval of his undertaking and of their desire to encourage him in every possible way.

Two changes of professors have taken place within one year in the Modern Language Department of Beloit College, Wis. Prof. Peter Hendrickson, who had charge of Modern Languages in this institution for some time, resigned about a year ago and his place was filled by Mills Whittlesey, Professor of French and German in Lake Forest University, Illinois. The Chair was again vacated at the close of the last academic year and the present incumbent, Arthur C. Dawson, a graduate (1879) of Swarthmore College, Pa., also former Assistant Professor of German and French in the same, was called to the position with the title, "Acting Professor of Modern Languages." Prof. Hendrickson has retired from teaching and is engaged at present in newspaper and other literary work in Chicago. Prof. Whittlesey, a graduate (1880) of the University of Rochester, has been elected to the position of "Master of the Modern Language Department" in Lawrenceville School (John C. Green Foundation), at Lawrenceville, N. J.

Many readers of the *N. Y. Nation* will be interested to know that the articles on 'Recent French Books' appearing from time to time in that journal are from the pen of Prof. F. Böcher, of Harvard College.

Papers for the 'Notes,' on subjects belonging to the department of English, should be directed to Dr. Jas. W. Bright, *Johns Hopkins University, Baltimore, Md.*; all other communications should be sent to the Managing Editor, at this same address.